

PUBLIC RELATIONS JOURNAL

A JOURNAL OF OPINION IN THE
FIELD OF PUBLIC RELATIONS PRACTICE

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WILLIAM G. WERNER
Person to Person

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TV's Perennial: The Candidate

The Soap Box Gives Way to a New Medium of
Political Thought by James F. Kelleher

Give Exhibits the Barnum Touch

Unless They Have That Certain Touch, It's Time to
Use a Tarpaulin by Lynn Poole

School Materials? Keep Kids in Mind

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A JOURNAL OF OPINION IN THE FIELD OF PUBLIC RELATIONS PRACTICE

PUBLIC RELATIONS JOURNAL

VOLUME XII

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NUMBER 4

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ON THE COVER: WILLIAM G. WERNER is as well known in the public relations field as any practitioner, although his experience is confined to a single company. As he is fond of saying, he "grew up with Procter & Gamble." Since 1911, when he joined the Company's Sales Department, he has served in its Advertising Department as editor, sales promotion man and Manager of the Advertising Division. In 1941, he organized the Company's Division of Public Relations and Consumer Information. Since 1954, he has been Director of Public and Legal Services. Mr. Werner was President of the Public Relations Society of America in 1953.

Editorials

PROBLEM FIRST — TECHNIQUE AFTERWARD

It is said of one of our top admirals of World War II, a fair-minded but notably uncompromising man, that when there came before him a subordinate who was presumed by his superiors to be guilty of an error of judgment, he would ask but two questions. The first was "What did you do?" The second, and devastating, question was "Why?"

Applied to public relations in all fields, these questions can be extremely helpful to a practitioner if they are asked before rather than after the event. "What am I going to do? Why?" The one-word second question is the pay-off, for it comes to grips with the matter of what the project is supposed to accomplish.

There have been, by way of example, public relations people who were impressed by the effectiveness of the motion picture as a public relations tool. It seemed to them that they must use this tool, so they put in their budget an appropriation request for funds with which to make a picture. Their management also thought well of films, and the request was granted.

Immediately there arose the question: what'll we make the movie about? After a good deal of backing and filling, they came up with a film, but it wasn't a very good one, and it didn't prove much. It is suggested that had these people asked themselves the question "Why?" before they went into the program, they would have been better off.

Why a movie? Why a television program? Why a speech? Why a release? Why anything at all? Just for the sake of doing something? That's not public relations. That boondoggling. It isn't the film, or the program, or the speech, or the release that is the end. It is only the means to attain an end. And if one doesn't know what the end is, how in the world can any effective results be obtained?

We have observed that really capable public relations people inevitably look at the problem before they look for solutions. What is the problem? What is it that needs to be accomplished? Only when that has been determined do they cast about for the most effective means of doing the job. Maybe the result can be best obtained by making a film. In that case there isn't any trouble about deciding what to make a movie about, for that is where you started.

And when you know what you want to accomplish it is amazing how much more easily the script works itself out, how much more competent and effective the final result seems, how much easier it is to get the necessary backing.

If there is any one thing a public relations man can

do to win fame for his sound judgment — and what asset can he have more precious than that? — it is to apply himself first to the problems he wants to solve and then to design the techniques to his purpose.

TACKLED FROM BEHIND

It is unfortunate that so much of the good work done by corporations to develop a sound relationship between business and the public gets undone and blocked by the moves of others which can most charitably be described as inept.

We have in mind the efforts by a certain oil interest in California on behalf of the Natural Gas Bill. This appalling episode has probably done more harm to the public attitude toward business than anything else that has happened in recent times. It is unfortunate because there seems to be no way in which businesses with a mature respect for public opinion and with sound ethical standards can protect themselves from the public resentment which is stirred up against all by the misguided actions of some.

It is doubly unfortunate in this sad instance because the oil industry has been among the most forward-looking in its sense of public responsibility and its cultivation of good public relations. It looks like this vigorous and progressive industry, which has done wonders in converting early public misunderstanding to approval, has been tackled from behind by its own teammate. We can defend ourselves against our enemies, but Heaven protect us from our own brethren. It may be noted in passing, as a point of possible significance, that the 1955 Public Relations Register offers no evidence that these particular brethren enjoy the guidance of professional public relations advisers.

Business, of course, is not the only group which has been troubled by this sort of thing. Public confidence in the colleges, for instance, has been seriously damaged by the activities of some individual professors. The colleges have had their Owen Lattimores and Corliss Lamonts who, under the cloak of academic freedom, have damaged the public standing of college faculties. Even the ministry has not been exempt, for it has had occasionally a real life Elmer Gantry, to say nothing of William Howard Melish. The activities of these gentlemen of the cloth have hardly succeeded in building up public respect for the profession of which they are a part.

How business people can protect themselves against the ineptitudes of an occasional businessman presents a problem for which the "Public Relations Journal" finds no ready solution; but at least business people can avoid compounding the mistakes by defending the miscreants.

Communication is Most Effective
When Groups are Small and Focus
Can Be Centered on the Individual

Person to Person

by WILLIAM G. WERNER

Director, Public and Legal Services
The Procter and Gamble Company

The internal communications of any company, as a practical matter, must be tailor-made. Special methods, obviously, must be devised to meet special conditions. Viewed in this light, modern techniques of internal communications in industry, carefully conceived and directed, can serve powerfully to help build a loyal, efficient, enthusiastic organization — a team that is strong, not just for today, but for the future. Although the problem of internal communications is never simple, in our own experience it does seem to involve four major concepts:

First, *communication should be looked at as a personal function—not a mechanical one.* In the Procter and Gamble Company we stress in supervision, training and communication that ours is a company of *people*: not employees, not labor, not management, but *people*. The importance of considering the individual employee as a *person*, not a cog in the wheel, or not just as a member of a group vaguely denominated "labor," is recognized by most thinking employers.

The superintendent of one of our factories, responsible for over 500 people, has the phenomenal ability of being able to call every single one of his regular employees by his first name—and they don't wear badges. Most of them he has catalogued so well in his mind that he remembers how many children they have and other facts about their family life and personal problems. This man, of course, has been blessed with a rare gift, but his very practical, friendly use of it

emphasizes again the value, in supervisory personnel, of constantly thinking about employees as *individual people*.

Mechanical means of communication, such as bulletin boards, house magazines, movies, slide films, messages inside pay envelopes, organization memoranda and public address systems have their important places; but they are only adjuncts to aid with the main job. None of them can take the place of personal, man-to-man communication.

In order to insure direct, personal communication, we have increased the number of first-line supervision, so that the average foreman has only 10 to 15 people reporting to him. Starting with the foreman, we insist that each member of supervision be wholly responsible for communications in that portion of the operation assigned to him. If men or women are to be trained, he trains them, not a training department. If questions are to be answered, he answers them. If company news is to be passed along, it is he who does this. To his people, he is the company management.

The personal approach is not confined to our factories. An example of communication involving all departments of the business occurred not long ago. We have a plan covering retirement funds that management felt needed explanation. One of our top officials gathered all department heads in a meeting and step by step went through with them an explanation of the plan's benefits. Each department head was asked to cover these same

Continued on Following Page

Letters Are Good . . .



Movies Help Too . . .



Employee Papers Are Fine . . .



Bulletin Boards Do a Job



But Nothing Beats Person to Person! ♦



COMMUNICATIONS, Mr. Werner says, are a personal, not a mechanical function. Procter & Gamble employees demonstrate the free interchange of ideas that make the process a two-way channel. Unless it is, it will soon become clogged and ineffective.

steps with his section heads, so that they in turn could instruct those in the next echelon, and so on until each individual had heard the plan explained to him by his immediate supervisor. The same procedure was followed in all of our offices and plants. Of course, the somewhat complicated points in the plan could have been explained with an organization bulletin, or with a pamphlet — carrying charts and tables; but the personal contact would have been missing. We are confident that, lacking this personal contact, the individual understanding of the plan would have been far more "un-even."

We are not dogmatic about this, however. Indeed, direct contact between the employee and his boss may sometimes not be the best means of solving a problem. If Pat's nose is getting a little too red, for example, perhaps his bench

buddy is the best one to take him aside for a talk. Again, the value of the "natural leader" in communication should not be overlooked. Even in a small group there is usually a man who is looked up to as such a leader. His support may be very important to the official leader. He is helpful at times as a kind of unofficial assistant on communication problems.

Indirect communication can be very helpful in other ways. A vital factor in the success of most married employees is the influence of their families. Accordingly, we make our house magazines interesting to the women at home; we include news about employees' families, housekeeping hints and recipes. In certain operations we have factory open houses periodically — like a school P.T.A. night — which give supervisory people a chance to know better the families of their employees.

They'll Always Have

Practically all of our regular employees have a financial stake in the company, through direct stock ownership or through employee benefit plans. Twice a year, we have our Dividend Day celebration to which the families, as well as the employees, are invited. There they are told by a top official about the progress of the business and the importance of the employee to that progress.

In short, while we believe that the best channel of communication is between an employee and his immediate boss, other channels which still do not neglect personal contact, can be valuable.

The second concept of internal communication in business springs from the first. *The best communication is not only person-to-person but is also "two-way" communication:* A flow of information not only from management down, but from the men in the ranks back to management. Any employee has a right to be heard, to express his needs and desires. Through collective bargaining, employees have had this opportunity in our business for more than 30 years — long before the enactment of national labor relations laws. But more than this, when you talk to an employee face to face, establishing an everyday personal relationship that after a time he expects, understands and likes, then he will feel free to let you know how you are getting your ideas over to him. This return from personal "two-way" communication is very important and we try never to overlook it.

As a third concept, *communication is a never-ending job.* There is very, very little in business communication that is comparable with a teacher being able to say, "Well, I have taught him algebra and that's done; now we can go on to geometry." We have a responsibility not to assume that once an employee is told something we can forget it and trust that he will not forget it.

To take some examples: in our manufacturing plants, stressing safety is a supervisory responsibility that must be continuous. We could not have established national factory safety records if communication on safety were anything less than a day-after-day continuing job. In our plants, we likewise must continuously stress the importance of cleanliness, especially since cleanliness is our business. We could not possibly have

WHEN PROBLEMS WERE SIMPLE

Days Hear You Talking

built acceptance of individual responsibility for clean plants and immaculate products if we did not have continuing communication on this subject.

For over 30 years we have guaranteed our regular factory employees 48 weeks' work a year; but the responsibility is squarely ours to be sure that the very regularity of that employment, year-after-year, does not cause a worker to forget the guarantee and the management planning that makes it possible.

By means of regular communication through his foreman, the employee learns where he stands with reference to his pay; how it is determined, what bonus for extra production he has earned, and so on. He receives daily reports on his accomplishment. Through periodic merit ratings, the foreman explains to each man the weaknesses and strengths of his performance, and tells him how he can better himself. These individual discussions provide benchmarks for measuring progress and a means of swiftly recognizing merit for promotion.

Similarly, we let the employee know how he stands as to company plans, such as profit sharing and guaranteed employment. Here we make greater use of what you might call mechanical or visual aids, but here, still, the foreman is fully in charge. It is his job to explain the plans with sound slide films or other visual aids to the small group of men who report to him. The visual device is simply a tool.

There is one device which we consider one of our strongest single communication tools, though it is still basically an aid to personal communication. We make a report to each employee at the end of each calendar year, giving an inventory of his financial position in the company, his earnings for the year, his take from the profit sharing plan, his equity in the retirement plan, and so on. When the foreman delivers this personally and confidentially, he encourages the man to talk about it, to ask questions. This is a good example of a printed communication tool being used to promote person-to-person contact and to reinforce the continuous effort in that direction.

The fourth concept is this: *communication is a long range responsibility of management*. Good communication prac-

tices do not simply grow by themselves, nor are good communication methods something that can be forced upon an organization overnight when bad practices have caused some trouble that must be cleaned up. Good communication must be developed — it must spring first of all from sincere, continuous interest of a top management which establishes operating policies that made for good communication and which allots the necessary time daily to the problem. Here, as in other elements of good management, we must agree that "a good leader makes a good company."

In order to have this sort of leadership at the top, there must exist good communication among the executive personnel themselves. Thus, in Procter & Gamble, the heads of the main departments of the business such as buying, selling, advertising, manufacturing, overseas, research and finance, have an established channel through which they keep each other informed on their work and their problems. This pattern is carried out in plants, in sales districts and elsewhere throughout the company.

At the next level, we have periodic group "fertilization" of executive ideas and information. Executives at this level "come to school" at headquarters to discuss mutual problems and receive information about the business, under the tutelage of top executives.

Tying this all together, we have a continuous program of field study by executives and staff from headquarters. Procter and Gamble executives are decidedly not desk or private office bosses — they do not rely simply on reports, telephone calls or letters, for information concerning the far-flung problems of this worldwide business. They spend a good share of their time traveling from plant to plant or from territory to territory, and in doing so are constantly preaching and demonstrating two-way personal communication.

In considering these four concepts of internal communication, this caution seems in order: no attempt has been made to present cure-alls, or to oversimplify what is, after all, a problem that is never simple and that cannot be solved with a pat formula. No management problem that involves training, leading and inspiring people ever yields to such easy treatment.



When men worked alone in their own shops, all their problems were personal. Even in apprentice added little to their burdens.



Shoulder-to-shoulder contacts grew difficult when shops grew into factories with a corporation form of management that widened gap.



Plans for keeping everybody posted and up to date become increasingly necessary as number of people engaged in enterprise increased.



Campaigns Move from the Front Porch
and the Rear Platform to the Voter's
Living Room with New Tactics a Must

TV's Perennial Star: The Political Candidate

by JAMES F. KELLEHER
Linder-Scott Associates

Television came of age as a potent political force at 9:05 p.m., E.S.T., September 23, 1952, when vice presidential nominee Nixon converted his party's apparent disaster into a personal and political triumph.

Barely three years later the National Committee of each major party has earmarked \$2 million for network television. The medium's impact is reflected in agitation for raising the statutory limit on Congressional campaign expenditures. Most recently television has been given much of the credit for the tremendous outpouring of voters in off-year municipal and state elections.

From their National Committee, senatorial, congressional, state, county and city candidates of both parties will hear strong recommendations to use television, along with an admonition to be cautious and seek professional assistance. For public relations practitioners, the situation is one of unusual oppor-

tunity, and of corresponding pitfalls.

Television has changed the character of political campaigning from a mass selling task to a problem of individual and small group motivations. Campaigning has become a more personal thing; it can once again have the intimate character of the days when every voter "knew" his candidates.

The keys to the successful use of cam-

paign television are Timing, Taste, Truth and Techniques. It is these elements, part of any sound public relations campaign, which a local public relations practitioner is peculiarly able to interject into politics.

He can do it ethically and competently without involving personal convictions. His role is that of adapting political materials and personalities to a new and dif-

In TV film showing, Secretary of Labor James Mitchell, left, joined Congressman seeking reelection in discussing major issues of the campaign.



JAMES F. KELLEHER has been a member of Linder-Scott Associates for three years. His background includes public relations experience with the Chrysler Corporation, the University of Notre Dame and the U. S. Army in addition to work with newspaper, radio and television writing and production. A graduate of the University of Notre Dame, Kelleher has been periodically engaged in political television work for Linder-Scott since joining the organization, which also produces four weekly live TV shows for commercial clients on three channels in northern Indiana.

ficult medium regardless of the party represented.

In politics, television must fit the same broad role as billboards, mass meetings or any of the other more traditional portions of a well directed campaign: to present the candidate in the best light to the most voters. But television can unmask shallowness in a candidate almost instantly.

In television, politics must fit the same broad pattern as any production: to combine the intimacy of the stage drama with the perfected polish of the film and the radio appeal of the voice. But politics can easily miscalculate the value of television.

Live telecasts and the familiar spot announcement are common television outlets whose effective and judicious use is well within the budget range of every gubernatorial, senatorial or congressional candidate and of most county and municipal nominees. Filmed shows, clips in live shows or spot announcements require higher budgets but contribute an immediacy and dramatic impact which was never before available to political campaigners.

The professional assistance of the public relations practitioner first comes into play in the basic planning of a television campaign. Unlike commercial television which chooses its time slots chiefly with an eye to the best competitive viewing time, political telecasts must be timed to conflict least with the viewing habits of the desired audience.

The timing of each political telecast should, of course, coincide with the largest theoretical viewing audience. But unlike the gathering of adherents at a mass meeting, this is an audience easily resentful of the sudden intrusion of politics



Geo. Bingham's famous paintings depicted political aspirants of 1840's canvassing electorate personally for votes, a few at a time.

in the midst of an evening's entertainment.

For politics, television's best adjacencies are not the popular musical shows or dramas. Rather the local news commentator, whose viewers are interested in local affairs and current events at that moment, brings the candidate a far more receptive audience for an adjacent political show.

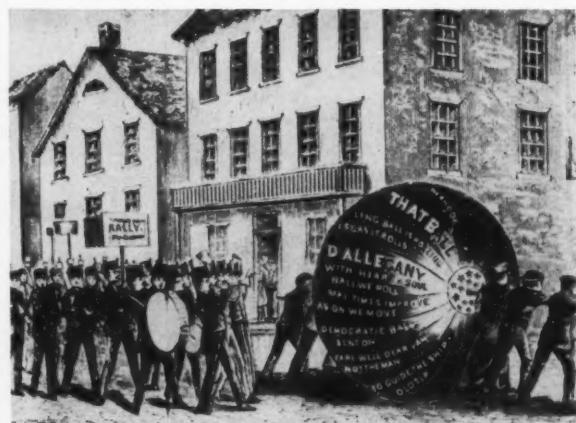
Experience seems to point to 15 minutes as the maximum effective length of a political telecast with the exception of an occasional group-candidate show. The temper of the local electorate, the necessity of interjecting interest into the cam-

paign and the proportion of local to national issues must govern the total number of telecasts.

A complete newcomer to politics, for example, virtually unknown to the electorate, was able to become almost a household personality through a relatively long, six-weeks television series presented once each week on both channels in his Congressional District. His incumbent opponent, on the other hand, was equally effective through the use of fewer shows in a shorter period of time that carried with them the prestige of his office and the low-key assurance of

Continued on Page 18

Torchlight parade featured early political campaigns like this "Tippecanoe" rally in which Whigs pushed a large ball around.



Major E. F. Voorde of South Bend uses simple set to present TV message on municipal finances during successful city campaign.



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That is the reason why major American companies with a wealth of know-how in marketing their own products turn to MODERN for the effective accomplishment of the objectives of their film programs . . . to name a few out of more than 150, we mean companies that include leaders of American business such as E. I. Du Pont de Nemours & Co., Inc., The Chrysler Corporation, The Texas Company, National Cash Register Company . . . and smaller, but equally progressive companies such as National Homes, Inc., The Warner Brothers Company, Smith-Corona, Inc., Eli Lilley & Company . . . and trade associations such as the American Petroleum Institute, Florida Citrus Commission, and National Association of Home Builders.

These companies and associations *could* undertake the exclusive marketing of their own film programs if they wished. They have the resources and the personnel to do the job.

Why did they retain MODERN to help them? The same reason

they retain expert outside counsel, when needed, for legal advice, advertising campaigns, product marketing problems . . . Because they recognize that MODERN is an expert in a field that requires specialization. Because they realize from experience that MODERN can do the kind of job they want done, more effectively and at less cost than they can do it themselves. Because they know that MODERN distribution saves precious time for their executives and staff.

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We will be glad to consult with you on the distribution of your sponsored film program. For information, write or phone any of the MODERN division offices listed below.

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When you're in the exhibit business, it's the unusual approach that pays dividends. Here's one that stopped passersby dead in their tracks. Mr. Barnum, the author says, had plenty of ideas moderns can use to advantage in wooing public attention.

Help me try an experiment: Reach out in any direction from where you are sitting. Pick up any object, the first one your fingers touch. Examine it carefully. Study it in detail. Is there a manufacturer's name on it? Remember that name . . . repeat it seven times; the magic number! Don't forget this object.

Tomorrow you will remember this object . . . you'll look at it as you pass through the room!

Thank you. You just have done what every organization, company and exhibitor, wants you to do at a national convention, trade association meeting, or other public exhibition.

The exhibitor wants you to stop, listen and act.

For this purpose we annually spend millions on exhibits; BUT . . . the question is: Do we effectively accomplish our purpose? Always? I doubt it.

WHY . . . ? Think back to the most recent convention you attended. Close your eyes. Picture the exhibits you saw. What do you remember about this one,

about that one? You probably cannot remember specifics about many . . . if any.

Undoubtedly most of the exhibits were set up with sleek modernity, with sterile slickness, with soporific conformity to the current trend. With monotonous uniformity, the exhibits all looked alike.

Like so many peas in proverbial pods, the exhibits might have been turned out in the gleaming Wood School of *moderne* stage sets — each elegant, expensive setting too crammed with objects, too stuffed with copy, staffed by an over-eager young man direct from an executive training class.

For Exhibits That Electrify:

Stop Them Cold

Some Handy Tips on Showman's Art from a Master Craftsman

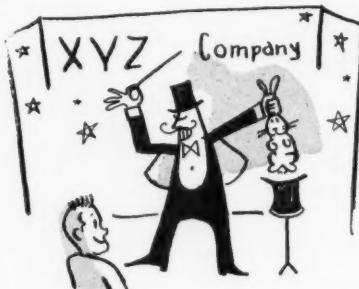
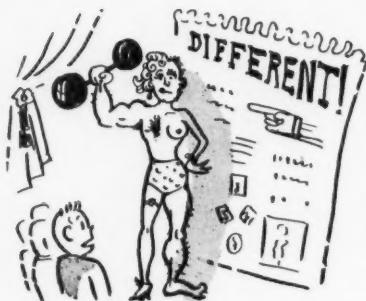
by LYNN POOLE
*Director of Public Relations,
Johns Hopkins University*

Each young man very much wanted you to see his exhibit. Each had a by-rote pitch with which he tried to lure you inside the booth, but . . . there was nothing to compel your eye toward any booth. Every spiel was like every other. There was just a long straight line of exhibits . . . a long line of uniform booths, a long line of disappointed soon-to-be junior executives.

At best we exhibit-goers are a restless crew, a jaded mob. We've seen it all before. We surge down cramped aisles in hot, smoky, sticky exhibit halls. On each side we are hemmed in by the pea-pod



LYNN POOLE, Director of Public Relations at The Johns Hopkins University, knows display and exhibit technique at firsthand. He pioneered in museum and art gallery educational programs, and today his SCIENCE REVIEW TV show dramatizes scientific phenomena with startling visual effects, to the considerable glory of both science and Johns Hopkins.



USE A TOUCH OF BARNUM — "Pack 'Em In, Sell 'Em Solid . . ."

exhibits. We meet friends; we talk; we move on. We meet more friends; we chat; we move on — further — right into the bar. Cool relief! We've "done the exhibits."

Exaggerated? Perhaps a little . . . but really not much. It's all true. Isn't it?

We in public relations are supposed to be inventive and creative in presentation, advanced and attuned to the pulse of the customer. Why then do we insist on playing follow the leader? Why do we try to plan an exhibit that will look like every other exhibit in the country?

It is the old story of the trend started by "I Love Lucy." This situation comedy hit brought on a spate of situation comedy counterfeits. "Dragnet" hit the top-ten TV list and its imitators came out of the receiving set sounding like staccato parrots. Even the French movie makers followed Friday! We in public relations are not the only ones who sometimes belong to a school of conforming copyists. Too often we produce a pale pastiche of an original.

Iconoclasm is permissible . . . if we suggest a solution. So while decrying the sterility of a high percentage of today's exhibits, let's offer a few positive suggestions.

We can build these suggestions on two words:

1. Different
2. Barnum

The *different* thing, product, style, or whatever is the sure-fire winner. Eartha Kitt was an overnight hit because her style was absolutely different. Agreed? XYZ toothpaste sells by the millions because it is unique. Be different . . . present your product, your story in a different package, a different form, and you, too, will be a hit. Make your exhibit strikingly different from every other ex-

hibit in the hall, and even corn-aching exhibit viewers will stop, relax, revive, and absorb your message.

Our second word was *Barnum*. We make jokes about P. T. Barnum and his unorthodox methods, but let's not forget that he was the master salesman of the 19th century. He packed 'em in and sold 'em solid. He used every trick of his imagination to get the crowds, but he gave them their money's worth . . . Jenny Lind, Tom Thumb, and "The Greatest Show on Earth."

There is no need to throw dignity completely aside, but let's drop some of our timidity and prepare exhibits guided by what we like to call "controlled abandonment."

Admittedly, the purpose of an exhibit is to inveigle the footsore visitor (1) to stop in front of the display; (2) to remain long enough to look at the material; (3) to be stimulated to immediate or future action. This can be done with Barnum flair and contemporary elegance. An exhibit planned on these lines will be the talk of the convention. To accomplish our aim let's give the potential customer something —

1. *Different* that
2. Creates an *action*, and
3. Promotes good *humor* while
4. Stimulating *participation*.

For fun let's try out a few ideas. Your booth is installed. It is different. Perhaps, it is merely one great white massive four-fold with the name of your company emblazoned in giant-size letters. That's all there is. In front of the exhibit booth stands a top-hatted, silk-caped, mustachioed magician. Everybody loves a magician! With abracadabra your man performs a gee-gosh, amazing feat of prestidigitation.

How long do you think it would take

this man to gather a crowd large enough to make your flanking competitors want to commit *hari-kiri*? Your crowd will gather in one minute. We know. Coming out of a luncheon meeting where I had given a talk that I had illustrated with a couple of the simplest magic tricks, I stopped at a display booth. Down the full length of the exhibit aisle, bored viewers poked along in desultory fashion.

With a word to the dejected young lady who was trying to attract attention with a tired smile, I pulled a chair out into the aisle, stood high above the heads of the disinterested conventioneers, and waved a large polka dot handkerchief around my head. At least, this was *different!* Laughing all the while at the few questioning faces, I flipped the handkerchief and the polka dots disappeared. We had *action*. The few people in the area laughed with good *humor* and a crowd gathered.

I got down, shoved the chair back into the booth, stood up again. No necks needed to be craned to see this trick, the chair raised the action and each viewer could see without expending any energy. We made it easy for him!

From my perch on the chair, I twirled a silver-headed, ebony cane, the kind seen now only at opening nights of the opera. Asking the nearest man to stand on a chair beside me, we achieved *participation* by asking him to blow on the middle of the cane. The instant he blew, the cane disappeared before his very eyes and two large bright handkerchiefs waved in the breeze created by crowd surrounding the booth.

A few more tricks added to the audience and our final participation came when I suggested that each man get in

Continued on Page 27



SLIDE PRESENTATIONS—Chalk and blackboard are old-hat.

Talking to Junior? Avoid These Errors

Schools Welcome Pamphlets, Recordings, Kits and Films, but Offerings Miss When They're Not Aimed at Meeting Students Own Needs

by MARTHA AND CHARLES SHAPP*

Private industry and the schools have discovered bonanzas, each in the other. Industry has found an audience of 32,000,000 consumers and potential consumers. The schools have found a rich "uncle," ready and willing to supply a wealth of desperately needed instructional materials.

Commercial donors are distributing to schools a wide variety of free materials — books, pamphlets, kits, recordings, films and filmstrips. These materials,

strikingly illustrated and printed, obviously represent a heavy investment of money and effort.

There has been a long-standing prejudice against admitting publications from industry into classroom. Today, however, teachers eagerly welcome such assistance. Not only have rising costs sharply reduced the schools' supply of textbooks, but modern teachers have discovered that industry can provide valuable instructional aids that are prepared by specialists and that are up to date.

However, many present offerings — though beautiful to look at and even interesting to adults — are lost upon chil-



The Shapps



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CHARLES M. SHAPP is Principal, Wagner Junior High School, New York City. Mr. Shapp has served as principal in the New York City Schools for the last ten years. In addition to his administrative and supervisory experience, Mr. Shapp has had wide experience in preparing instructional materials on the elementary as well as the junior high school level.

dren, the audience for whom they are written. Some materials may get on children's desks but go right over their heads. The words or the ideas or, in some cases, both, are simply beyond the comprehension of children.

Two pamphlets concerned with the selection of free materials were published recently. One was prepared by the American Association of School Administrators; the other by the Board of Education of the City of New York. Both describe the unsuitability of many of the free educational materials and suggest guiding principles for educators to follow in selecting future offerings to the schools.

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CLASSROOM RESEARCH—Useful material helps.

As illustrations, here are a few of the mistakes that are found in these offerings to the schools:

1. A pamphlet on the life of a great American scientist was sent to a junior high school. The first paragraph read: "Various leading considerations may induce an inventor to undertake and continue the mental and physical toil that inevitably awaits him from the inception to the ultimate completion of an invention." One need not spend a lifetime in educational study to recognize the fact that this passage is clearly over the heads of junior high school students. Was the pamphlet really aimed at junior high

schools? Or did the publishers hope to catch many audiences with one offering?

2. A leading railroad produced for school use a color film showing the spectacular mountain scenery along its route. Not a human being is seen in the entire film! What is more boring than a travelogue without travelers? Will the name of that railroad always be associated with boredom in the minds of the children?
3. A booklet for very young children contains a story about a child taking a railroad trip. Our "hero" is seen in one of the illustrations with his head, arms and shoulders outside the window.

dow of a train speeding into a tunnel! The teacher who has recently given a lesson on safety in public vehicles can hardly be expected to use this booklet.

4. A well-known rubber company distributed a booklet about tires. The company's name appears over and over again on every page. Schools cannot be expected to expose children to the advertisements on one particular company in a highly competitive field.
5. A film based on a legend close to the hearts of children was to be shown in the local movie houses. To promote attendance, the Hollywood producers issued to the schools an "educational" filmstrip about the legend. Much of this filmstrip showed facsimiles of medieval documents instead of the exciting action that appeared in the movie itself. Somebody missed the mark in attempting to appeal to the interests of children.

6. Many industrial publications for schools contain diagrammatic analyses of various processes. These are supposed to simplify concepts for the students. Too frequently, however, these diagrams are bewildering in their complexity and technical terminology. That which may seem oversimplified to an engineer is not necessarily intelligible to a school child.

These few examples indicate clearly that reaching school audiences requires special techniques. If donor organizations want to perform a public service and at the same time create a favorable impression, they should:

1. Avoid any material that is prepared in the hope of reaching all segments of the general public as well as the schools. Such materials are likely to attract nobody.
2. Pinpoint your audience. Even those materials especially designed for schools use must be aimed at one specific school level, e.g., senior high school, junior high school or elementary school. Design materials with careful attention to the curriculum, the vocabulary and the interest level of that group.
3. Be clear and simple. Try to see the material as the child sees it.
4. Use advertising matter unobtrusively and try to keep it at a minimum.
5. Be sure to meet the physical requirements for school materials, e.g., type size, spacing and grade of paper.

Continued on Page 22

VISUAL ATTENTION—Eye-appeal helps explain.

BULLETIN BOARDS

- Do teachers know the available material?
- Are new materials called to their attention?
- Are there suggestions for other visual aids?
- Are Film Analysis Cards available?

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PR-4

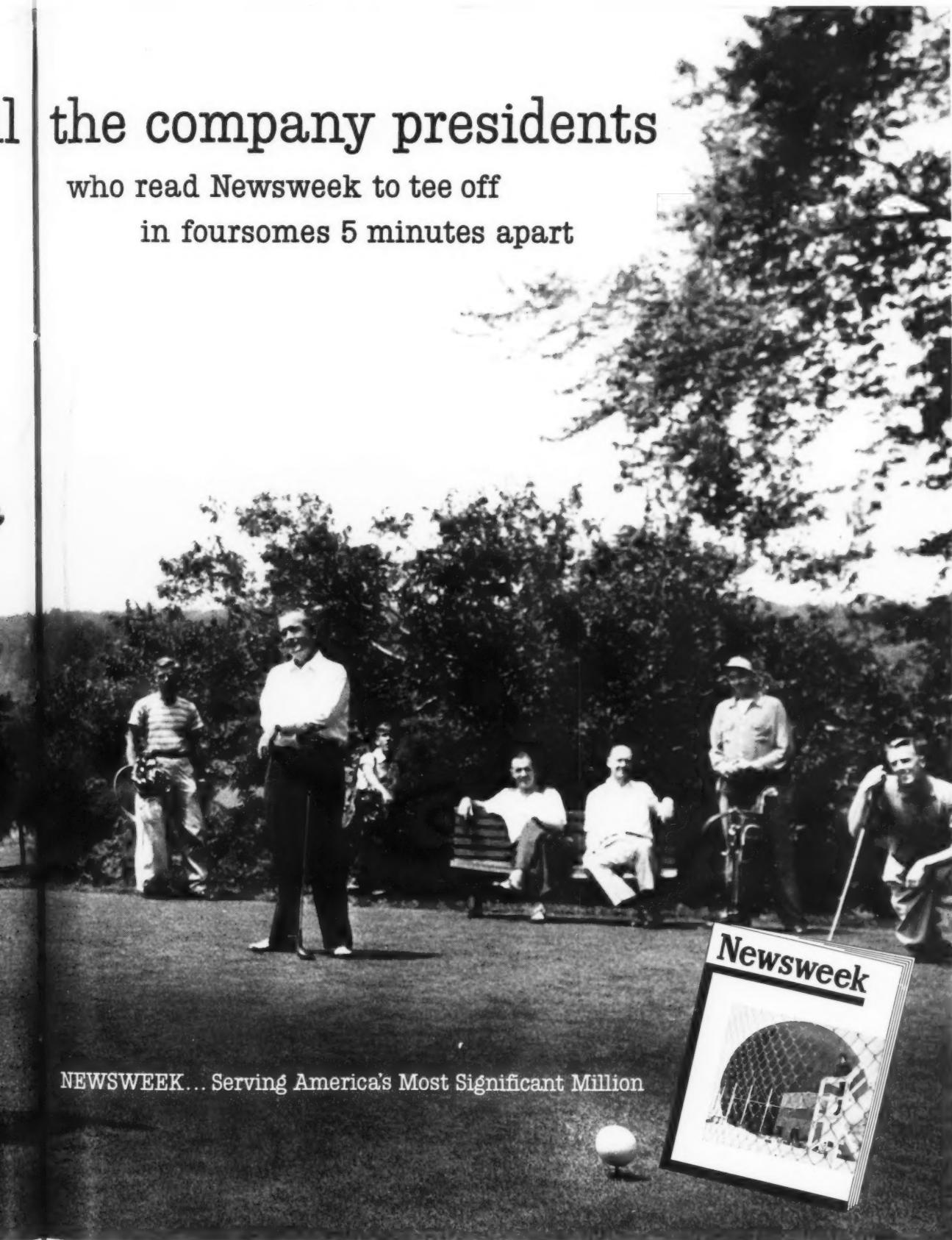
It would take 3½ months for all t



In 10 daylight hours, 480 presidents would swing on the dimpled pellet. As 52,000 company presidents read Newsweek, the last foursome would be teeing off 109 days after the first.

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all the company presidents
who read Newsweek to tee off
in foursomes 5 minutes apart



NEWSWEEK... Serving America's Most Significant Million

How a Counseling Firm Developed
and Delivered a Full PR Program,
Complete with Staff, to a Corporation

Prefab PR Department

by JAMES R. HANSON

Managing Associate

Thomas W. Parry and Associates

On the first day of this year Falstaff Brewing Corporation of St. Louis had 14 new names on its payroll and, for the first time ever, a company public relations department.

In itself, that is not a startling announcement. Such function and department are far from new to modern management.

But Falstaff opened the doors of its new department with a staff pre-trained as a unit—trained not only in working together, but already experienced as well in executing a public relations program for Falstaff itself.

About six years ago, then beginning to move up rapidly to its present rank of fourth sales-wise in its industry, this midwest brewing firm saw the need for an organized public relations program. That need reflected growing pains reverberating from fairly rapid addition of branch plant operations, expanding marketing areas and an employee force growing away from the once compact group of first-name acquaintances.

JAMES R. HANSON, a specialist in industrial public relations, is managing associate of Thomas W. Parry and Associates, oldest St. Louis public relations firm. A 1935 graduate of the University of Missouri School of Journalism, Mr. Hanson engaged in a variety of newspaper work in Missouri and southern Illinois as reporter, editor and publisher. He attained the rank of Lieutenant Colonel during four and a half years of World War II service with the field artillery.

He lives in Webster Groves, Missouri, with his wife and his two children.

Management brought in a counseling firm and, starting with first things first, built gradually and simultaneously a program to fit its needs and a staff to fit its program. The counseling firm, in handling all of Falstaff's public relations activities during the nearly six years, at the same time worked toward its and the company's common objective of developing a staff that would eventually form a company department.

The services of Thomas W. Parry and Associates thus provided a means for Falstaff to receive both a training program for personnel of a future company department and at the same time

a full public relations program while the training was taking place.

On January 1, when the Parry organization transferred its production staff for this account to the company, an experienced team and a going program were part of the package. In effect the staff members had but to change offices, taking projects already prepared for the move—carrying on in essentially the same manner as before except, of course, for a change in employer.

The move took them from direct supervision of their previous superiors in the Parry organization, but it was part

Although (P.R.) Director Robert E. Hutchingson, standing, has taken over his duties, Falstaff still retains counsel services. Here, Falstaff President Joseph Griesedieck, second from left, who takes a keen interest in the public relations arm of his staff, confers with Director Hutchingson and Counselors James R. Hanson, left, and Thomas W. Parry.



of the plan that the latter would remain as counsel to top management, continuing to give general guidance to department activities and developing new courses for adding depth to the overall program.

Here are some of the components wrapped up in this package combining going program with trained personnel:

A company public relations policy had been developed, published and in use for nearly five years. It gave management a course to follow, and staff members a perspective by which they could work in management's best interests.

The publicity facet of the organized program during the training phase for these staff members not only tested their ability to produce releases under critical editing, but taught them the principles of team authorship, the mechanics of working relationships and management approvals, familiarized them with this particular company's operations, history and policies. Media lists, references and files of previous creative output, providing a pattern for virtually every type of situation or subject related to this company, went along for the department's continuing reference. These were tools they not only had learned to use, but actually had helped to build.

A company magazine had been launched and more than three years in publication. Its editor had been developed by the Parry organization. He had grown into full responsibility for the job at the time of the transfer—this after the magazine editorship at the outset had been used as the basic training ground for the man who went on to head the new department.

The pre-department public relations operation included the development of an organized plant tour program in four plant cities, a community relations project grown so popular with the public that facilities remain booked every evening months in advance. Within the new department are plant city public relations representatives who, as part of the Parry staff, had the job of building and supervising these tour programs.

What to budget is far from the simplest consideration in starting a new department. From the minute it opened, this department had a budget based on experience for the precise operation. With program and personnel the same as before, and counseling service remaining in the picture, total costs remain essentially the same, except that the com-



Staff Assistant M. E. Bullock, above at portable, helps handle new "plant city" affairs at Galveston, Texas, pending appointment of a resident representative. Two of 6-man management team that opened Falstaff's Galveston operation were public relations people.

pany now bears the overhead directly where formerly it had to be charged back as expenses of the counselors. The significance is that a budget was tailored for the job before the department took over.

By the time these men were ready to move from the counselors' staff to the new department, their cross-section of production experience had exposed them to all facets of a full public relations program for the company which now employs them directly. The seven men—an equal number of PR-trained sec-

retaries made up the balance of the package deal—had been assigned by the counselors to this account full-time for periods of one to five years immediately preceding the transfer.

Certain of them had been brought in on the production of annual and quarterly stockholder reports. Under the counselors' guidance, they had contributed to the authorship of management speeches, press statements and mass-distributed letters to employees, stockholders and plant community

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Omaha is one of four plant cities in which Falstaff's public relations department supervises organized plant tours. The program, developed there five years ago by David F. Barber, right, under supervision of the Parry organization, continuously remains booked every evening months in advance. Here, Barber reviews the tour schedule with Blake H. Watson, chief tour guide, and Jean Swircin, his secretary, who was transferred from the Parry firm with the Omaha public relations representative when the company department was created



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Continued from Page 7

competent experience. Both utilized television to their best advantage taking into consideration the entirely different problems their opposing candidacies involved.

Simple, factual, direct presentation, designed to create an overall impression rather than hammer home a specific point, has proven to be the most effective approach to any political television. Truth, in terms of simple facts presented visually, vividly, creates the dramatic element, no matter what the format.

Restrained underplay, the perennial essential of good drama, must be built into every political show. It can be done by an understanding of the voter-audience and the candidate plus a generous helping of direction that replaces the bombastic "telling" of the usual political speech with the individualized "showing" which the intimate nature of television and the effectiveness of visual contact permits.

Each political telecast must combine the intimacy of the stage with the planned perfection of a film and the confidence inspiring quality of radio.

In the vague area of good taste can be found most of the booby traps inherent in the use of campaign television. The "poetic license" characteristic of many political talks before groups usually made up of convinced adherents, is seldom anything but offensive in the privacy of the living room; the familiar charge and counter-charge which attract headlines bore the conversational group before the television set.

One candidate suffered by flinging a defiant television challenge at an opponent who answered with a combination of righteous indignation, tactful condescension and measured logic. Another made the mistake of answering minor charges with an obvious fabrication of petty grievances and unwarranted alarm. A violent last minute personal attack lost friends for another candidate at the close of a campaign otherwise free of personalities.

In a county campaign one group of candidates appeared faintly ridiculous by falling way short of the build up given them in an elaborately conceived production; still another lost votes by insisting on addressing the television audience in the pugnacious manner so effective at

meetings of his own supporters. Another slate became unwitting victims of a dramatization of their platform by a cast distinguished solely by the intensity of its partisanship.

It is in foreseeing such pitfalls . . . and sometimes avoiding them only by the strongest recommendation that an ill-adapted candidate refrain from using television . . . that the professional public relations approach to television can often be most valuable.

The format of a political telecast must be tailored to the combination of characteristics which type the candidate and his electorate. For the candidate whose strong points just do not "project" in the dramatic sense, a simple question and answer approach which puts him in a position to make direct answers to specific questions can be effective.

In the case of a candidate handicapped by obvious inexperience for the office he seeks, a small discussion group which lets the candidate ask intelligent questions of a few recognized experts in the field at issue can be equally forceful.

Where an incumbent's record is under attack, a documentary approach which alternates the challenger's terse comments with an off-camera recitation of the record and simple visual aids has proven successful.

No matter what the specific format, each political telecast should visually combine the strongest elements of a candidate's personality with the strongest interests of the particular electorate. And every show must completely avoid the intricate drabness of the "delivered" speech. From the public relations standpoint, an advisor often finds himself in a restraining role, constantly reevaluating proven political approaches through the lens of a camera.

Nearly every political campaign basically consists of the ins "pointing with pride" while the outs "view with alarm." Television, using silent or single or double track motion picture film, adds a whole new dimension to this age-old pillar of politics.

In commercial television, the spreading use of film is often deplored for depriving live telecasts of their spontaneity; in political television film can perhaps double viewer interest.

By the use of film a Governor can show his constituents their new state highways, a Senator can have every voter as his guest in his office, a Congressman can take his electorate on a tour of military installations, a mayor can bring new fire equipment or a modernized garbage fleet into his city's living rooms.

On the other side of the fence, a challenger for state office can use film to bring home to voters in prosperous areas the blight of their less fortunate neighbors, a senatorial or congressional opponent can take his constituents along as he talks to a cross section of the electorate about campaign issues, a mayoral candidate can tour neglected city streets with the voters looking over his shoulder.

Film naturally adds to the expense and the problems of political television. The standards are identical with those of any sponsored film with a public relations objective. The impact, though, can be considerable without top quality and the practical advantages can be tremendous to every phase of a complete campaign.

The first and obvious advantage is to widen and infinitely multiply the visual material which can be brought to bear on the undecided voter. Film makes "issues" tangible and relates political promises to personal experience: it can add a genuinely informative quality and occasionally a note of entertainment.

Perhaps more important, though, is the freedom which the use of film permits to the candidate who wishes to rely heavily on a television campaign yet must concentrate on extensive personal appearances. A schedule of regular live telecasts becomes increasingly burdensome as the campaign intensifies. The necessary rehearsal time becomes harder to spare and the physical and mental exhaustion of campaigning often result in tensions which cannot be successfully hidden from a television camera.

But by filming much of his television early in the campaign, when leisure time comes more easily a candidate gains several valuable advantages. The unavoidable "bloopers" which can be fatal to a candidate's hopes can be eliminated in a film and the footage can be made at his convenience without the pressure of meeting a live deadline.

In Washington, a Senator or Congressman can utilize the fine professional facilities of the Joint House-Senate Radio-TV Facility to film on-the-job shows for use on local stations throughout his district or his state with the minimum inconvenience to himself and with surprising economy in relation to viewers

reached and immediacy of material. Careful scheduling can make one or two prints sufficient for use on many stations.

On the local level, for example, six quarter-hour shows with only one print made of each can be scheduled in a three-channel market to practically guarantee the most complete possible local viewing. Timed to appear weekly in a different sequence on each of the stations they represent triple effectiveness for the candidate.

With the once-a-week time slots selected to reach an early-evening audience one day, late-evening viewers later in the same week and perhaps an afternoon women's audience on a third day, the filmed shows also add a new element of versatility to a candidate's campaign. And the documentary quality of locally-produced film far outweighs even the most elaborate brochure.

Should unexpected campaign developments warrant an alteration of plans during the film series, the very change of pace represented by a live show substituted in the familiar slot is advantageous.

With film, a political candidate can conduct simultaneous television and in-person campaigns; with live television he becomes a person instead of a name to the majority of voters; with public relations counsel he can use television as an effective tool instead of a dangerous two-edged weapon.

For the consultant, the difficulties lie in not separating the content from the techniques. The trained public relations person's most invaluable contribution to politics can often be an objective non-partisan view of the subtle aspects of "viewer reaction."

The subject matter of a political campaign changes with the times, not the medium. With the content of a political telecast in the hands of a seasoned political campaigner and the techniques of public relations concentrated on the most effective presentation, no problems of ethical conduct need arise.

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Mrs. Kennedy's Five Pounds of Sugar

—and why she can't always have it shipped by
the most efficient form of transportation

Ding-ding-ding! The cash register at the checkout counter is busy ringing up Mrs. Kennedy's groceries. A sack of flour — three cans of peaches — five pounds of sugar . . .

There's more than food included in every price the cash register rings up. There are distribution costs — *including freight transportation*. Everything Mrs. Kennedy buys — whether it's sugar or a new suite of furniture — must be shipped to her home town by freight. So it's Mrs. Kennedy who pays the freight bill when the cash register rings.

It is to keep Mrs. Kennedy's freight bill — and yours — as low as possible that a Cabinet Committee appointed by the President recommended that our national transportation policy be revised. If the whole business seems remote to you, maybe it will become more meaningful if we tell you the story of Mrs. Kennedy's five pounds of sugar.

* * * *

Let's say that Mrs. Kennedy lives in St. Louis. A good deal of the sugar sold in St. Louis comes from New Orleans, where it is refined. Between New Orleans and St. Louis, there are three ways of shipping that sugar — by truck, by barge on the Mississippi River, and by railroad.

Let us assume further that the railroads between New Orleans and St. Louis find that, due to increased operating efficiencies, they can reduce their freight rates on sugar and still make a profit. Obviously, the reduced rate on sugar should benefit everyone involved — the sugar producers, the grocery stores, and finally, the hundreds of thousands of consumers in the St. Louis area like Mrs. Kennedy.

But the proposed rate reduction is never put through. In this imaginary but representative case, the application for the reduced

rate may be held up for months and then finally denied by the Interstate Commerce Commission. The railroads are forced to charge a higher rate than would otherwise be necessary. The reason, taken from many ICC decisions, is that the reduced railroad rate would "adversely affect" the competing forms of transportation.

In short, in cases of this kind, government regulation shields the other forms of transportation from railroad competition — *at the expense of Mrs. Kennedy*.

It is precisely this kind of situation which is at the heart of the Cabinet Committee's recommendations for revision of our national transportation policy.

The Cabinet Committee was appointed by the President of the United States to make a "comprehensive review of over-all Federal transportation policies... and submit recommendations." The Committee consisted of five members of the President's Cabinet and two other high government officials — men of such outstanding national stature that any suggestion that they would consider only one side of a case is absurd.

The report of the Cabinet Committee was unanimously approved by its members after intensive study, during which the views of all forms of transportation were given full consideration. Among its key findings and recommendations are:

- That government regulation of rates, as presently applied, frequently denies the public the benefits of the most efficient form of transportation — with consequent financial loss to the entire nation.
- That, in the public interest, no freight rate should be kept higher than otherwise necessary, merely to shield some



other form of transportation from the effects of fair competition.

The Cabinet Committee recommendations would apply with equal force to every form of transportation, and would give no preferential treatment either to railroads or their competitors.

The Cabinet Committee recommendations, if enacted, would by no means end rate regulation. The Interstate Commerce Commission would still have power to deny proposed rates which would be above a reasonable



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maximum or below a reasonable minimum, or below cost, or unjustly discriminatory. Shippers and the public would continue to be fully protected by the ICC against all abuses — including any possibility of a return to transportation "rate wars."

Every kind of freight would continue to "pay its way" on the railroads, which would not be permitted to carry some freight at a loss that would have to be made up on other traffic. Such a practice would be contrary to the laws of economics, of common sense, and of the United States government.

There would be the widest opportunity for all forms of transportation to grow and prosper. Each form of transportation has its own natural market — because each has certain definite advantages over the others. Cabinet Committee recommendations would permit transportation management the right to offer the most efficient service possible — and shippers and the public the right to choose the one that fits their needs.

Thus, the principal factor in determining the "fair share" of traffic for each type of carrier would be competition, not regulation.

The growing public support for the principles embodied in the report of the Cabinet Committee results from the recognition that they concern not transportation alone, but the vital interests of every one of us. In short, Mrs. Kennedy's five pounds of sugar are your five pounds of sugar—and they represent everything else you buy as well.

* * * *

For additional information on the Cabinet Committee report and how it affects the American consumer, write for the free booklet, "Why Not Let Competition Work?"

Association of American Railroads, 519 Transportation Building, Washington 6, D. C.



PINPOINT YOUR AUDIENCE—Be clear and simple. Try to see the material as a child sees it and always aim at a specific level.

Talking to Junior? Avoid These Errors

Continued from Page 12

6. Consider the employment of trained educational specialists, persons currently working with children, teachers and curriculum. A university degree in the theory of pedagogy cannot substitute for experience.

Liaison between schools and industry holds great promise for both. Good industry-sponsored educational materials will promote that relationship. But there

can be no compromise with this one principle: Instructional materials, free or not, must advance the education of children. There are, no doubt, many sponsors of material intended for school use who understand this fully and are earnestly trying to achieve it. The failures may be due primarily to a pre-conceived notion of what ought to be right for classroom use, rather than an objective search for what is right.

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Prefab PR Department

Continued from Page 17

opinion leaders. They had traveled with management to handle publicity at divisional sales meetings. They had worked with the advertising department on special promotions, with production and engineering departments on publicizing expansion and modernization programs. Most of them had been in the field to develop special stories on distributor operations. At least some of them had helped produce special newspaper supplements and participated in branch plant openings and new plant dedications.

Four of the former Parry men remain in plant city locations where they continue to function primarily in the area of community relations. Secondarily, they serve as area correspondents for the company magazine, furnishing material to maintain a spread of interest among the 10,000 widely scattered employees, stockholders and distributor personnel to whom the monthly publication is directed. By the time each of these went on the company payroll, he had experienced a minimum of one year in the branch location, and with the guidance of his home office had a program rolling. Equally important, he had already established working relationships with the plant manager, to whom he now is directly responsible, and with department heads in the particular plant location.

Thus did this example of on-job training combined with program-launching take into consideration the need to fit a decentralized operation. The plant city representatives supplement the home office staff of public relations director, who reports directly to the company president, and the director's two assistants, one of whom is company magazine editor.

Company management and its counselors did not try to effect a company-wide program with every station manned overnight. Rather, the program gained its depth gradually, and manpower was added step-by-step to fit the program's growth. The counseling firm guided and executed the program the first year without a man assigned full-time to the account. The program was 18 months under way before the second was added,

Continued on Page 24

Books in Review

Contemporary Public Relations, Principles and Cases, by Gene Harlan and Alan Scott (Prentice-Hall, N. Y.)

The unique feature of this book is its compilation of 54 cases in public relations, which are stated as problems to be solved by the student. Such a presentation as we have here immediately pegs to the ground a discussion of public relations principles that too frequently elsewhere have been couched in airy generalities or lifeless formulas. When it is demanded of the reader that he make recommendations to rectify false rumors about a certain product, to cope with nationally spotlighted segregation issues, to make cotton successfully compete with new synthetics, to combat decreased candy sales, to build up dwindling enrollment in an evening college, then his attention is sharpened and he comes to grips with the conditions of actual case histories.

Each problem is carefully backgrounded by the authors and is accompanied by specific work assignments. These may range from outlining a general program to preparing a particular kind of news release. Selection of the cases was governed by the authors intent to cover every field of public relations endeavor. For ready reference a breakdown of the cases is provided to show which belong to industry, to trade and professional associations, to educational institutions, or to the various other areas where public relations applies. From the point of view of the dearth of organized case history material in relation to its demand by public relations people, the authors might have made an additional contribution had they provided solutions. They explain that this was not done, since each problem might have more than one solution or a better one than was worked out originally.

The text that precedes the cases is a compact discussion of the principles of public relations. Short though this may be, it provides helpful background for the student, orienting him to the case studies that follow. With an opening chapter on analysis of the public relations problem, the authors direct the student to a reasoning, analytical approach. A chapter on media and one on tools and techniques not only describe

the instruments of the craft, but incorporate considerable practical detail. For example, a three-page checklist of sources for company publicity is given.

A section on personnel includes description of public relations department structure and staff for both large and small companies. Organization charts of six corporations showing how public relations departments relate to other company elements are included. Staff qualifications are discussed, though typical data on actual manpower is lacking.

That the authors are highly conversant with actual conditions in the field cannot for a moment be denied. Indeed, they have turned to the field to directly derive much of their material. It is this which imparts a tone of practicality to the book, which, nevertheless, at no time fails to keep proper focus on the guiding principles of the profession.

Mike and Screen Press Directory

An important communications who's who is the Mike and Screen Press Directory, whose second edition (1955-56) contains increased coverage of the personnel of radio, television, and the newsreels and of key people who release the news. It is the latter group, the public relations man, the publicity director, the information officer, to which the greater part of this reference book is devoted. The fact that the biggest section of the book is given over to a listing called "Industrial Spokesmen" is acknowledgment of the importance today of the organized dissemination of news by private industry or other non-governmental organizations.

Here we find under company or organization name both the firm which represents its information relations to the public and the name of the key individual with whom this responsibility chiefly rests. Spokesmen of national, state, eleven city governments and of the United Nations are also included. Telephone listings are given throughout to add to the serviceability of this tool.

Although representatives of the newspaper and magazine media are not to be found here, this is a highly valuable address book and roster of important people behind the news.

Continued on Page 24

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Prefab PR Department

Continued from Page 22

and it was just a year prior to establishing the company department that the last two assignments to the seven-man team were filled.

No one tries out for Parry's production staff unless he comes in with strong experience in news or related fields of professional writing. But such background is only a foundation on which to build by practical experience. Eleven men had a trial during the Falstaff team's development. Seven survived through the final training phase to achieve a working unit considered by the counselors to be properly balanced as to ability, specialty and personality.

These seven men were heavy on experience in the basic writing field when they came into the Parry organization. But, collectively, they came with vir-

tually no background in industrial public relations. Training under the counselors gave the staff members an average of two years experience per man—not mere industrial public relations experience, but experience in the specific program which they were to carry on.

Falstaff might have bypassed the experienced help of counselors altogether. Or, it might have continued always to rely solely on the counselors' services. But President Joseph Griesedieck takes a keen interest in the public relations arm of his staff. And he believes that his company, by looking to counselors first to organize a program and train up a company department and then staying on to furnish general counsel and ideas continuously reaching for new depths in the program, has hit upon a sound answer to industry's question of where to start in public relations.

Thomas W. Parry, whose organization is this year at its quarter-century mark and the oldest in St. Louis, sees in the Falstaff pattern one of the most valuable services a counseling firm has to offer its corporate clients.

Books in Review

Continued from Page 23

Business Information; How to Find and Use It by Marian C. Manley. (Harper, New York.)

In a few areas is the avalanche of recorded knowledge more formidable than that of business. What could be more welcome, then, than a manual which supplies the guide lines for the effective utilization of the wealth of data on which the economic world subsists? In providing such, Miss Marian Manley, who for thirty years was librarian of the pioneering business department of the Newark Public Library, conveniently organizes for us the basic sources of information.

In the first part of this book the author introduces the reader to the literature of business with a discussion of types of information sources. In doing so she surveys not only business periodicals and books, but the more specialized types of publications, such as directories, trade association studies, government compilations, and the "services" for special information needs.

Besides this comprehensive survey, Miss Manley counsels on the intelligent application of business information, illustrating her arguments with case studies, makes suggestions for a ready-reference library, and tells how the fact-finding secretary's needs be met.

The second, and most valuable part of the book, is a listing of information sources, covering business development, organization and administration, industrial production, distribution, communication, statistical data, and other areas of business. This listing is far from exhaustive, but the annotated titles included are basic, and as points of departure lead us quickly to paths whereby additional, more specialized information can be found.

The book's third part is a particularly useful index, inasmuch as it refers to the listing of sources, as well as the text that precedes it.

With Miss Manley's book we are provided with a long-needed, vital tool. It will gain wide usage as a guide for business reference and research.



WHAT'S PUBLIC RELATIONS' JOB?

JOE GOULD,
DIRECTOR OF PUBLIC RELATIONS,
JACOB RUPPERT BREWERY,
SAYS:

"Public relations can use all of the areas of communication to strengthen a company's marketing program. It can create greater product identification among consumers; promote the quality of management to the public; and keep the trade aware of all the creative activities being planned to increase product demand.

Also, it can develop public confidence in a product and retailers respect for a company.

Through public relations a company can secure widespread acceptance of its marketing program by explaining the sales objectives it can achieve for the product, and the benefits it can bring to retailers."

This statement by a marketing management subscriber of Tide is published as a service to public relations by

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Public Relations is one of the seven vital sales functions of total marketing. Today, public relations, market research, product design, packaging, pricing, distribution, and advertising are more closely integrated than ever before . . . working as a single team to expand consumption and open new markets. Tide, because it covers all seven aspects is must reading for men-on-the-marketing teams in companies and their agencies.

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British PR

"We are faced here and in Britain with an immense revolution in communications," Alan Campbell-Johnson, a leading British public relations consultant, told members of the New York chapter of PRSA at a recent meeting. "We may perhaps tend to underestimate just how great a revolution it is," he said.

Campbell-Johnson, who is president-elect of the British Institute of Public Relations, is the author of a recent biography of Sir Anthony Eden.

He said the English press "is undoubtedly undergoing a major change." The mass circulation papers are moving away from the presentation of news and are becoming "a means of escaping from public news into the area of personal relations and human interest stories." This, he claimed, puts a greater emphasis upon the smaller circulation papers, "whose influence upon the minority of opinion-formers grows all the time."

It also makes institutional advertising a more important means for public relations messages, he emphasized. "You have on the editorial side a tendency to run away from news, and on the advertising side a tendency to move into it with messages that have news value."

About British commercial television Campbell-Johnson said, "It doesn't seem to be pleasing anybody very much." But he added, "as a purely technical performance, the achievement of getting this new service off the ground inside the last eight months has been remarkable."

Stop Them Cold

Continued from Page 10

line, file through the booth, shake hands with the young lady and receive from her, from her personally, a leaflet about XYZ company! The line formed. I left . . . we all had had fun. Though I admit the performance was hardly fraught with academic dignity, I will wager that all of those people remember XYZ product.

You might do a switch of this come-on. Have a funny pantomimist who can draw the crowds to your exhibit, to be the motivation and medium through which your message could be indelibly conveyed to the convention visitors.

The participation should be carried over into the exhibit itself. A production credo might be: *Every exhibit I design will contain first an act or some moving object which magnetically draws the visitor's eye, and second will contain some gadget which the visitor himself can operate; an exhibit that will make him remember!*

If the exhibits in your field have been streamlined lately, you could switch to a Victorian set. Change from the usual so that your exhibit stands out.

Mr. Tired Businessman may have no urge to walk the whole length of the exhibit aisle just to see your booth. Very well, lead him to it. Let loose a bevy of beauties and have them arm-in-arm lead every visitor directly to your booth. This

is a trip down the aisle that no man will pass up. Here's a talk-of-the-convention gimmick, and when was that bad?

Maybe you could have a peephole exhibit. A large hole in a covered exhibit would be a curiosity draw. Handle this like the tagline of a mystery play; tell the visitors to "Play Fair." Don't let anyone else know what is seen through the peephole.

Whether you get people to your exhibit by the hooked arm or crooked finger, you naturally have to deliver the goods. You have to pack 'em in, then make them stop and think. You have to get across the basic reason for the exhibit. Whatever your plan, make it different . . . give it action . . . spice it with humor . . . and above all, have every visitor participate in your exhibit.

Remembering Lucy and Dragnet, you may say, "If we are different and it

works, everyone else will copy us. This is bad."

This is good!

Take a lead from Picasso, great innovator of modern art. Picasso's creative genius electrified viewers and young painters. The latter followed him as cattle follow the bell-cow. But when his imitators became pestiferous, Picasso hopped nimbly over the stanchions, left his followers as members of a conventional cult, painting pale pastiches of Picasso. He himself gathered new energies, new impetus for different creative styles—and was ahead of the herd.

You can enliven dreary, cluttered exhibits with new vitality by being a creative, imaginative innovator. If you are wondering whether you will run out of different ideas which contain action, humor and participation . . . relax; there are a million of 'em!

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When answering advertisements, please address as follows: Box number PUBLIC RELATIONS JOURNAL, 2 West 46th Street, New York 36, N. Y. RATES: "Position Wanted" \$1.00 per line, 5-line minimum; "Help Wanted" \$2.00 per line, 5-line minimum. Payable in advance. (Deadline for copy is 10th of month preceding date of publication.)

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BBDO Holds Convention

In the evolution of public relations, the advertising industry got stuck somewhere back in the age of the wooly mammoth.

The mythology of hucksterism and ad alley goes pretty much unchallenged. The PR departments of agencies do good jobs for clients, but there isn't much evidence that they turn their talents to their own problems. "Macy's doesn't tell Gimbel's" seems to be a conditioned reflex with agencies when it comes to even the most rudimentary sort of information program.

Batten, Barton, Durstine & Osborn, Inc., a New York agency which ranked fourth in billing in 1955, did something about the situation this year.

The occasion was BBDO's annual convention for employees in New York in February—a "family" affair dating back to 1929. The special feature this year was an hour-long closed circuit telecast of the main events, in which members of the agency's management reviewed, predicted and exhorted some 1,900 BBDO employees in 11 of its 15 office cities across the country.

Held on Friday, February 24, the convention took place in the Ballroom of the Hotel Roosevelt. Most of the day's program was given over to briefings on BBDO advertising for clients. Copy peo-

ple, artists, account executives and supervisors, marketing specialists and media experts—all phases of the agency's operations got an airing.

At 4 p.m., employees assembled before TV screens in local hotels in BBDO office cities across the country from Boston to Los Angeles. This was the first time that theoretically all people in the agency witnessed at least part of the convention. Previously just key people in branch offices attended.

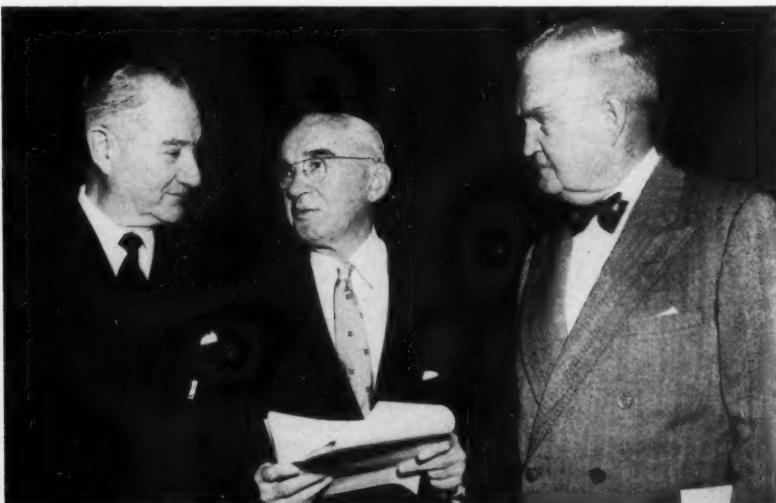
Dave Garroway, who was emcee, introduced ten people from BBDO management. Each spoke on his special province in the agency.

Ben Duffy, the agency's president, said that it wasn't new business (new clients) that accounted for the agency's development—it was the loyalty of established clients whose expanding advertising investment with BBDO made up the bulk of the new billing. Dave Danforth, executive vice president, said that the average length of service of BBDO's 125 clients in 1955 was 13.9 years.

What were the results and benefits? How did the convention work out as an experiment in good public relations?

From the employee standpoint—everyone got to the BBDO convention this year via the closed circuit and that was good for morale. For the employees, too, such names as Barton and Osborn came to mean more than just parts of a corporate title. The press reaction? The trade press was generous in its coverage, and most of the newspapers in the office cities ran stories on the convention.

Principal speakers at the annual convention of Batten, Barton, Durstine & Osborn, Inc., were, left to right, Ben Duffy, president; Alex F. Osborn, vice chairman of the board, and Bruce Barton, chairman of the board.



ELECTRICAL INDUSTRY'S PROGRAM

Announcing a Major Long-Range Campaign to Sell Electrical Living to All America

Back in 1930, the "New Leisure" was little more than a utopian dream to most American families. In those days housewives and home owners usually enjoyed only a few of the 19 electrical servants then available. But today's homes may have as many as 60 kinds of electric equipment, to assure the savings in time and effort so necessary if we are to enjoy this new freedom.

However, this freedom from drudgery will depend on how well the public is told the broad story of the benefits of electrical living. For this purpose, the electrical industry is mobilizing for the first major mass-market development drive in its 77-year history. Spearheaded by the nation's leading electric utilities, the "Live Better . . . Electrically" program is expanding rapidly to include trade associations and electrical manufacturers under its banner.

Across the United States local businessmen are being alerted by their electric utilities to the opportunities such a long-range program offers. On Feb. 8, the largest business closed-circuit telecast introduced "Live Better . . . Electrically" to over 35,000 realtors, bankers, architects, builders, electrical contractors and dealers — all of whom responded enthusiastically to its message. The general

public will be first exposed to this industry-wide story by the Judy Garland television show, April 8.

The entire campaign is designed to show home owners how they can live more comfortably, thriflily and safely if they switch to electrical living. Today, electricity powers almost every technological improvement that modern research can devise for the American home. Electric cooking, water heating, air conditioning, shop tools, outdoor lighting, television, hi-fi and many other electric items all promise lighter chores and longer leisure.

Home builders like "Live Better . . . Electrically" because electric equipment can be a powerful attraction in selling new homes. "Live Better . . . Electrically" appeals to bankers, since adequate wiring and modern electric items make new homes a sounder investment, older homes more livable and salable. Electrical contractors can help home owners enjoy safer, higher levels of efficiency by rewiring homes to meet tomorrow's electrical needs.

"LIVE BETTER . . . Electrically" will promote the basic advantages of electricity and electrical home products. More important, this movement will enable America to take a giant step towards the New Leisure.

LIVE BETTER... *Electrically*

For further information on the LIVE BETTER . . . Electrically program, including the names of participating organizations, please write this magazine.





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